

Application Calendar

	APPLICATION POSTMARK (OR OTHER PROOF OF MAILING) DEADLINE	EARLIEST ANNOUNCEMENT OF GRANT AWARD OR REJECTION	EARLIEST BEGINNING DATE FOR ENDOWMENT PERIOD OF SUPPORT
Artistic Creativity and Preservation (Standard Review Grants)			
Creativity	March 17, 2003	November 2003	January 1, 2004
Services to Arts Organizations and Artists	March 17, 2003	November 2003	January 1, 2004
Heritage and Preservation	August 18, 2003	April 2004	June 1, 2004
Learning in the Arts for Children and Youth (Standard Review Grants)	June 16, 2003	April 2004	June 1, 2004
Challenge America: Access to the Arts			
Standard Review Grants	August 18, 2003	April 2004	June 1, 2004
Fast-Track Review Grants	June 2, 2003	November 2003	December 1, 2003

See "Application Limits" on pages 10-11 for information about limits on the number of applications than an organization may submit.

Applicants for Musical Theater, Opera, or Theater projects: See pages 48 and 50 for deadlines and information regarding the scheduling of site visits.

Late and ineligible applications will be returned; applications that are determined to be incomplete will be rejected. We strongly recommend that you send material "return receipt requested." **Without proof of mailing from the delivery service, the Arts Endowment will not accept applications that are delayed or lost in the mail.**

The Arts Endowment will not accept any application material by electronic transmission (e.g., FAX or e-mail) unless requested by Arts Endowment staff.

Please do not seek information on the status of your application before the announcement date that is listed above.

IF YOU HAVE QUESTIONS:

Write:

National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, NW
Washington, DC 20506-0001

Visit:

Our Web site at www.arts.gov to download these guidelines and for further information about the agency and funding opportunities.

Call:

See "Who to Call" on page 30.



202/682-5496 Voice/T.T. (Text-Telephone, a device for individuals who are deaf or hard-of-hearing)



Individuals who do not use conventional print may access these guidelines on the Web site or contact the Arts Endowment's Office for AccessAbility at 202/682-5532 for help in acquiring an audio recording of these guidelines.

Applicants should be aware that the delivery of First-Class and Priority mail to the Arts Endowment has been delayed. In addition, contents are subject to an irradiation process that may damage material. See page 35 for further information.



America is known for its ingenuity, inventiveness, and creativity—and nothing so vividly illustrates the strength, freedom, and vitality of our democracy as the creations that spring from the human spirit—music, drama, literature, dance, and painting. For more than three and a half decades, the National Endowment for the Arts has encouraged such creativity through its support of performances, exhibitions, artist residencies, and festivals in communities throughout the country.

Each year the work of the Arts Endowment touches—and enriches—the lives of millions of Americans. In FY 2002, we awarded nearly 2,200 grants and other awards, totaling more than \$95 million, to arts organizations and individuals in all 50 states and the six U.S. jurisdictions. In communities all across America, these grants—and the arts—boosted local economies, beautified cities and towns, and contributed in profound ways to educating our children and bringing joy to our lives.

As we look toward a new year, the Arts Endowment reaffirms its commitment to enriching our nation's diverse cultural heritage and to serving the American public. The funding opportunities described in these guidelines reflect our support for works of artistic excellence, and our efforts to advance learning in the arts and to increase access to the arts in communities—large and small, urban and rural. The Arts Endowment also pledges to provide you, our constituents, with accurate, timely, and clear information about our policies and procedures and to respond to your inquiries in a courteous and efficient manner.

It is our hope that the excellent programs we support and the responsive service we provide will move us closer to realizing our vision for the arts in America—a nation in which the arts are celebrated, supported, and available to all.

Eileen B. Mason
Senior Deputy Chairman

The National Endowment for the Arts provides national recognition and support to significant projects of artistic excellence, thus preserving and enhancing our nation's diverse cultural heritage. The Endowment was established by Congress in 1965 as an independent agency of the federal government. Since then, it has awarded more than 119,000 grants to arts organizations and artists in all fifty states and the six U.S. jurisdictions. This public investment in the nation's cultural life has resulted in both new and classic works of art reaching every corner of America.

VISION

A nation in which artistic excellence is celebrated, supported, and available to all.

MISSION

The National Endowment for the Arts enriches our nation and its diverse cultural heritage by supporting works of artistic excellence, advancing learning in the arts, and strengthening the arts in communities throughout the country.

GOALS

Through its grants programs and leadership initiatives, the Arts Endowment will:

- Encourage and support artistic creativity and preserve our diverse cultural heritage.
- Advance learning in the arts.
- Make the arts more widely available in communities throughout the country.
- Develop and maintain partnerships that advance the mission of the National Endowment for the Arts.

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Read this section before you select a category under these guidelines. Several major changes have been made since last year.

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Grants for Arts Projects

Introduction

The National Endowment for the Arts provides national recognition and support to significant projects of artistic excellence, thus preserving, enhancing, and making more widely available our nation's diverse cultural heritage. The agency also is committed to helping children and youth acquire knowledge, skills, and understanding of the arts as the foundation for a lifetime of arts experience.

These guidelines describe the Arts Endowment's primary funding opportunities for organizations for Fiscal Year 2004. They consolidate in one place grant categories that previously were presented in several separate guideline booklets. Opportunities are available under:

Artistic Creativity and Preservation

To encourage and support artistic creativity and preserve our diverse cultural heritage.

(This category encompasses Creativity, Heritage and Preservation, and Organizational Capacity from the FY 2003 Grants to Organizations guidelines.)

Learning in the Arts for Children and Youth

To advance learning in the arts for children and youth. (This category builds on Arts Learning for Children and Youth that appeared in its own guideline booklet in FY 2003.)

Challenge America: Access to the Arts

To make the arts more widely available in communities throughout the country. (This category awards Challenge America funds in support of Access projects that are similar to those that were covered by the FY 2003 Grants to Organizations guidelines and the Community Arts Development category.)

This consolidated guideline booklet provides potential applicants with a comprehensive and timely overview of the funding possibilities that are available for Fiscal Year 2004. For most organizations, these categories represent the full range of funding options for the entire year. (Additional funding categories are highly specialized and limited; see "Other Arts Endowment Resources" on page 32.)

The *Artistic Creativity and Preservation* and *Learning in the Arts for Children and Youth* categories offer Standard Review Grants that use the agency's traditional method of application review. *Challenge America: Access to the Arts* offers both Standard Review and expedited Fast-Track Review Grants. See page 9 for details on Fast-Track Grants.

Assistance is available to nonprofit organizations of all sizes and for projects in all arts disciplines, subject to the eligibility requirements and application limits on pages 9-11.

Applicants should determine the primary goal of their project, examine the purposes and the review criteria of the different categories, and apply to the category that is most relevant to the project. **The Arts Endowment will not transfer applications between categories.**

We Fund

Under these guidelines, funding is available for **projects only**.

For Standard Review Grants:

- A project may consist of one or more *specific* events or activities; it may be a part of an applicant's regular season or activities. Organizations that undertake a single short-term project in a year – a ten-day jazz festival, for example – could apply for that event, or they could identify certain components (such as the presentation of a key artist and the associated activities) as their project. Describe specifically the activities for which Endowment support is requested, and provide specific information on the artists, productions, venues, distribution plans, etc., that will be involved.
- Organizations may apply for any or all phases of a project, from its planning through its implementation.
- A project does not have to be new. Excellent existing projects can be just as competitive as new activities.
- Projects do not need to be large in scope. The Endowment welcomes small projects that can make a difference in a community or field.

For Fast-Track Review Grants:

- Projects are limited to the examples that are provided under *Challenge America: Access to the Arts* Fast-Track Review Grants on pages 27–28.

We Do Not Fund

Under these guidelines, funding is *not* available for:

- General operating or seasonal support.
- Costs for the creation of new organizations.

- Direct grants to individuals. (The Arts Endowment encourages applicant organizations to involve individual artists in all possible ways.)
- Individual elementary or secondary schools, including charter schools, directly. (School districts and state and regional education agencies are eligible. Schools may participate as partners in projects for which another eligible organization applies.)
- Construction, purchase, or renovation of facilities. (Predevelopment, design fees, and community planning are eligible. However, no Arts Endowment or matching funds may be directed to the costs of physical construction or renovation or toward the purchase costs of facilities or land.)
- Commercial (for-profit) enterprises or activities.
- Cash reserves and endowments.
- Subgranting or regranting, except for state arts agencies, regional arts organizations, or local arts agencies that are designated to operate on behalf of their local governments or are operating units of city or county government.
- Generally, professional training in degree-granting institutions.
- Work toward academic degrees.
- Activities that are designed to supplant existing in-school arts instruction.
- Literary publishing that does not focus on contemporary literature and/or writers.
- Generally, publication of books or exhibition of works by the applicant organization's staff, board members, faculty, or trustees.
- Exhibitions of, and other projects that primarily involve, single, privately-owned collections.
- Projects for which the selection of artists or artworks is based upon criteria other than artistic excellence and merit. Examples include festivals, exhibits, or publications for which no jury/editorial judgment has been applied.
- Project costs that are supported by any other federal funds or their match.

Additional information on unallowable costs is included in the instructions for the Project Budget form on pages 61 and 63.

Fast-Track Review Grants

The *Challenge America: Access to the Arts* category offers Fast-Track as well as Standard Review Grants. Fast-Track Review Grants:

- Have simplified application requirements.
- Undergo an expedited application review. Organizations are notified whether they are receiving a grant approximately five months after they apply; the period of support starts shortly thereafter.
- Are limited to specific types of projects as described on pages 27–28 in the *Challenge America: Access to the Arts* category.
- Are for \$10,000 each.
- Like Standard Review Grants, must be matched at least 1 to 1.

Intended Outcomes

In compliance with the Government Performance and Results Act, the Arts Endowment, along with other federal agencies, is required to collect information on the projects it funds. This information is compiled and reported to Congress and the public.

The Endowment has adopted an outcome-based approach to its grantmaking. We are asking all applicants to define what they would like to achieve, how they will assess the degree to which it is achieved, and, upon completion of the project, what they have learned from their successes and failures. This need not entail large-scale or expensive evaluation. Applicants should do what is feasible and appropriate for their organization and project. When a grant is completed, grantees must submit a final report and answer questions on their achievements and how they were gauged.

Additional information about outcomes is included in each of the category descriptions in these guidelines. Applicants also may want to visit our Web site – the Apply for a Grant section at www.arts.gov — for further information about outcome-based evaluation.

Guiding Principles

Applicant organizations should be aware that the Arts Endowment:

- Urges organizations that apply under these guidelines to involve artists in their projects and to provide specific information on the participating artists in their application.
- Is committed to supporting equitable opportunities for all applicants and investing in diversity in the arts including works of all cultures and periods.
- Is interested in projects, regardless of the size or type of applicant organization, that are of national, regional, or field-wide significance; that tour in several states; or that provide an unusual or especially valuable contribution because of geographic location. This includes local projects that can have a significant effect within a community or that are likely to serve as models for a field.
- Recognizes that the significance of a project can be measured by excellence and inventiveness, not solely by budget size, institutional stature, or the numbers of people or areas that are reached.
- Urges applicants to make accommodations for individuals with disabilities an integral part of their projects.

Applicant Eligibility

Nonprofit, tax-exempt 501(c)(3), U.S. organizations; units of state or local government; or federally recognized tribal communities or tribes may apply. Applicants may be arts organizations, local arts agencies, arts service organizations, school districts, and other organizations that can help advance the goals of the Arts Endowment.

To be eligible, the **applicant organization must:**

- Meet the “Legal Requirements,” including nonprofit, tax-exempt status, on page 77 at the time of application.
- Have a three-year history of programming prior to the application deadline.

- Have professional staff, paid or volunteer, who can devote the time and effort that are required to accomplish the project.
- Have submitted acceptable Final Report packages by the due date(s) for all Arts Endowment grant(s) previously received.

Some organizations with Musical Theater, Opera, or Theater projects may require a site visit to be eligible. See pages 48 and 50 for deadlines and information regarding the scheduling of site visits.

The designated fifty state and six jurisdictional arts agencies (SAAs) and their regional arts organizations (RAOs) may serve as fiscal agents or as consortium members and participants including consortium lead applicants. However, all grant funds must be passed on to the sponsored organization or to other consortium members. Each SAA or RAO may serve as the lead applicant for only one consortium project. There is no limit to the number of applications for which a SAA or RAO may serve as a fiscal agent. SAAs and RAOs are eligible to apply on their own behalf through the Partnership Agreements guidelines.

Application Limits

Under these guidelines, an organization may apply for both a Standard Review Grant and a Fast-Track Review Grant as detailed below. Each application must be for a **distinctly different project**.

Standard Review Grants

An organization may submit only one application for a FY 2004 Standard Review Grant under these guidelines, with the following exceptions:

- **Parent organizations** that have separately identifiable and independent components (e.g., a university campus that has an art museum) may submit an application for each such component. In addition, a parent organization also may submit one application on its own behalf for a **distinctly different**

project. The parent organization must meet the eligibility requirements for all applicants.

An independent component must be a unit that is both programmatically and administratively distinct from the parent organization, have its own staff and budget, and generally have an independent board or other advisory group that has significant responsibility for oversight and management. **Academic departments of colleges and universities do not qualify as independent components.**

A parent organization should consult with Endowment staff (see page 30) to verify the eligibility of its component before preparing an application.

- **Fiscal agents** that are willing to assume full responsibility for the grant may sponsor one or more organizations that do not have their own nonprofit status but that otherwise meet the criteria for eligibility.

In addition to applying on behalf of one or more sponsored organizations, a fiscal agent may submit one application on its own behalf for a **distinctly different project**. The fiscal agent must meet the eligibility requirements for all applicants. Fiscal agents may not apply on behalf of consortium applications (see below); individuals; commercial, for-profit organizations; or organizations that are eligible to apply on their own.

Fiscal agents must have on file, and be able to provide if requested, a written contractual agreement between the fiscal agent and the sponsored organization that outlines the fiscal agent's administrative, programmatic, financial, and legal responsibility for the sponsored project. A sample contract is available in the Grants for Arts Projects section of Apply for a Grant on the Arts Endowment's Web site at www.arts.gov or from the Office of General Counsel at ogc@arts.endow.gov or 202/682-5418.

Arts Endowment grantees that are currently placed by the agency on Alternative Methods of Funding (Certification, Cost

Reimbursement, or Working Capital Advance) are not eligible to serve as fiscal agents. Organizations that have questions about their status should contact the Grants & Contracts Office at grants@arts.endow.gov.

Beginning with grants that were awarded in FY 1999 (as indicated by a grant letter that is dated on or after October 1, 1998, and a grant number that begins with “99 -”), any fiscally sponsored organization may receive no more than three Arts Endowment grants through a fiscal agent before it must have its own nonprofit status. For example, if an organization received grants through a fiscal agent in FY 1999, 2000, and 2002, it may not apply again through a fiscal agent under these FY 2004 Grants for Arts Projects guidelines.

- **Consortium applications.** The Arts Endowment encourages collaborative projects and consortia. However, if your organization is submitting only one application under these guidelines – even if it is for a collaborative project – do not designate your application as a consortium application. The remaining information in this “Consortium applications” section does not pertain to your application.

A consortium is a partnership of organizations that undertake a shared project which requires combined resources of capital and/or human talent. The members jointly conceive, execute, and expend resources on the project. For the purposes of these guidelines, consortium applications should list **two members only**: a lead applicant and one primary partner. Other organizations may participate in the project.

In addition to submitting an application on its own behalf, an eligible organization may serve either as the lead applicant or as the primary consortium partner in one consortium application. If an organization chooses not to submit an application on its own behalf, it may serve either as the lead applicant or as the primary consortium partner in two consortium applications.

Both consortium members (i.e., the lead

applicant and its one listed partner) must meet the eligibility requirements for all applicants. A parent organization and its component(s) may not apply as a consortium.

In addition to meeting all of the eligibility requirements, the lead applicant must submit the application; accept administrative, programmatic, financial, and legal responsibility for the grant, including all reporting and monitoring activities; act as the payee for the receipt of federal funds; and, as applicable, distribute the federal funds to other project participants. Arts Endowment grantees that are currently placed by the agency on Alternative Methods of Funding (Certification, Cost Reimbursement, or Working Capital Advance) are not eligible to serve as lead applicants for consortium applications. Organizations that have questions about their status should contact the Grants & Contracts Office at grants@arts.endow.gov.

Organizations that are considering serving as the lead applicant of a consortium are strongly advised to consult with Endowment staff (see page 30) before preparing an application.

Fast-Track Review Grants

An organization may submit only one application for a FY 2004 Fast-Track Review Grant under these guidelines. Exceptions are made only for parent organizations that have separately identifiable and independent components (see the bullet on “Parent organizations” under “Standard Review Grants” on page 10) and not for fiscal agents or consortia.

Grant Amounts and Matching Funds

Applicants should be aware that federal grants management entails certain administrative responsibilities that some small-budget organizations may find too taxing on their limited resources. The Arts Endowment encourages organizations with operating budgets of less than \$50,000 and organizations that have

not applied for public funds before to consider applying to local or state sources rather than this agency.

All grants require a match of at least 1 to 1. For example, if an organization receives a \$10,000 grant, the total project costs must be at least \$20,000 and the organization must provide at least \$10,000 toward the project from nonfederal sources.

Standard Review Grants

An organization may request a grant amount from \$5,000 to \$150,000. Most grant awards will range from \$10,000 to \$100,000. Few grants will be awarded below \$10,000; grants of \$100,000 or more will be made only in rare instances, and only for projects that the Arts Endowment determines demonstrate exceptional national or regional significance and impact.

In developing an application, the Endowment urges all applicants to consider the level of recent awards and to request a realistic grant amount. Applicants should review the lists of grants on the Endowment's Web site to see recent grant award levels and project types. In the past few years, well over half of the agency's grants have been for amounts less than \$25,000.

Applicants whose grants are recommended for less than the amount that is requested may be asked to revise the project budget. The Arts Endowment reserves the right to support a particular portion(s) or cost(s) of the project that is described in the application.

Fast-Track Review Grants

All Fast-Track Review Grants are for \$10,000.

Period of Support

The Endowment's support of a project may start no sooner than the "Earliest Beginning Date for Endowment Period of Support" listed on the Application Calendar on the inside front cover of these guidelines. Both Standard Review Grants and Fast-Track Review Grants awarded under these guidelines may cover a period of support of up to two years. **The two-year period is intended to allow applicants sufficient time to plan, execute, and close out their projects, not to repeat one-year projects over two years.**

Any planning costs that are included as part of the project must be incurred during this established period of support. No pre-award costs are allowable in the Project Budget on page 60.

A grantee may not receive more than one Arts Endowment grant for the same costs during the same or an overlapping period of support. In addition, different grantees may not receive grants for the same project costs during the same or an overlapping period of support.

Grants for Arts Projects

Artistic Creativity and Preservation

Standard Review Grants

GOAL: *To encourage and support artistic creativity and preserve our diverse cultural heritage.*

Artistic Creativity and Preservation Calendar (Standard Review Grants)

Application Postmark (or Other Proof of Mailing) Deadline

Creativity: March 17, 2003

Services to Arts Organizations and Artists: March 17, 2003

Heritage and Preservation: August 18, 2003

Notification

Creativity: November 2003

Services to Arts Organizations and Artists: November 2003

Heritage and Preservation: April 2004

Earliest Beginning Date for Endowment Support

Creativity: January 1, 2004

Services to Arts Organizations and Artists: January 1, 2004

Heritage and Preservation: June 1, 2004

Notice concerning delivery of First-Class and Priority mail

The delivery of First-Class mail to the Arts Endowment has been delayed since mid-October 2001, and delays are expected to continue for the foreseeable future. Until normal mail service resumes, please consider using alternative delivery services, particularly if you are sending time-sensitive material.

Some or all of the First-Class and Priority mail we receive may be put through an irradiation process to protect against biological contamination. Support material

(e.g., CDs, videos, slides) put through this process is suffering irreversible damage. If you are sending this kind of material, we encourage you to consider using alternate delivery services.

We apologize for any inconvenience this may cause. Please contact us if you have questions.

The Arts Endowment will not accept any application material by electronic transmission (e.g., FAX or e-mail) unless requested by Arts Endowment staff.

The National Endowment for the Arts supports the creation and presentation to the American public of artistically excellent and significant works, and the preservation of those forms of artistic expression and practice that reflect the many cultural traditions that characterize our nation. This is achieved largely through the support of organizations for projects that do one or more of the following:

- Provide opportunities for artists to create and refine work.
- Present artistic works of all cultures and periods.
- Preserve significant works of art and cultural traditions.
- Enhance the effectiveness of arts organizations and artists.

This category encompasses three subcategories: *Creativity*, *Heritage and Preservation*, and *Services to Arts Organizations and Artists*. (NOTE: Organizations proposing projects for radio and television arts programs that are intended for national broadcast should apply under the FY 2004 Arts on Radio and Television guidelines; see page 32.)

Creativity

To support the creation and presentation of artistically excellent and significant work. Projects may include but are not limited to:

- Opportunities for artists to create and refine work, within one or across several art forms or disciplines. This may include commissions, residencies, rehearsals, workshops, and collaborations with artists from other countries.
- The public presentation, exhibition, performance, distribution, or publication of artistically excellent works of all cultures and periods (literature publishing projects must focus on contemporary writers). This may include festivals, touring, premieres and second or subsequent productions of new

American works, and presentations of classical repertory.

- Design development and competitions in areas of design that include architecture, urban planning, industrial design, and landscape architecture. (This continues the support that previously was available under the New Public Works guidelines.)
- Artistic development programs for artists. This may include professional training programs for adults or young people pursuing professional careers in the arts. (Note: Training and professional development in arts administration is supported under *Services to Arts Organizations and Artists* on page 16.)

Congress has prohibited the Endowment from making direct grants to individuals except for Literature Fellowships, American Jazz Masters Fellowships, and National Heritage Fellowships in the Folk & Traditional Arts. Information about these fellowships is available in other guidelines; see page 32.

Heritage and Preservation

To preserve those forms of artistic expression and practice that reflect our nation's many cultural traditions. Projects may include but are not limited to:

- Festivals, exhibits, publications/anthologies, and other presentations of artists and art forms that reflect our diverse cultural traditions.
- Apprenticeships and other forms of instruction that pass artistic repertoire,

techniques, and traditions on to future generations.

- The documentation, recording, or conservation of highly significant works of art, artifacts, built or designed elements, collections of art, or of cultural traditions and practices.

Services to Arts Organizations and Artists

To help arts organizations and artists become more effective in realizing their artistic and public service goals. Support in this area is available for projects that will serve a broad constituency of arts organizations or artists; **this area of funding is not intended to help a single applicant organization improve its own effectiveness.** Therefore, this category is most relevant to local arts agencies, service organizations, and others whose primary purpose is to assist organizations or artists in administrative, developmental, technical, and related areas. Projects may include but are not limited to:

- Workshops, conferences, or publications that provide professional development, networks, and other services to arts organizations and artists.
- Training and professional development in arts administration. (Note: Artistic development programs for artists are supported under *Creativity* on page 15.)
- Technical assistance to help arts organizations develop long-range plans, improve skills, or otherwise develop strategies to enhance their effectiveness or that of their fields.
- The development of new or adaptation of existing technology to help improve the operations of arts organizations, to strengthen organizations' impact, or to enhance the experience of audience members with special needs. (This continues the support that previously was available under the Resources for Change: Technology guidelines.)

NOTE: The creation and mounting of productions, presentations, or exhibitions are not eligible under *Services to Arts Organizations and Artists*.

Intended Outcomes

The Arts Endowment has identified three outcomes that it plans to achieve through *Artistic Creativity and Preservation*. Each applicant is asked to determine the one outcome listed below that is most relevant to its project and to indicate this in its application:

1. Artists and arts organizations have opportunities to create, interpret, present, and perform artistic work.
2. Artistic works and cultural traditions are preserved.
3. Organizations enhance their ability to realize their artistic and public service goals.

Review Criteria

Applications will be reviewed on the basis of the following criteria:

The **artistic excellence** of the project, which includes the:

- Quality of the artists, arts organizations, works of art, or services that the project will involve, as appropriate.
- Artistic significance of the project.

The **artistic merit** of the project, which includes the:

- Potential impact on the artistic and/or cultural heritage of the nation, region, or field.
- Potential effects on artists (including evidence of direct payment) and the artistic community.
- Appropriateness of the project to the organization's mission, audience, and/or constituency.
- Plans for documentation, evaluation, and dissemination, as appropriate to the project.
- Likelihood that the project will achieve the identified outcome(s) and the feasibility of the proposed performance measurements.

- Ability to carry out the project including the appropriateness of the budget, the quality and clarity of the project goals and design, the resources involved, and the qualifications of the project's personnel.
- Where relevant, potential to enhance the educational experiences of the audience or participants.
- Where appropriate, the potential to reach underserved populations such as those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability.

How to Apply

All *Artistic Creativity and Preservation* applicants should follow the application instructions that begin on page 34.

Grants for Arts Projects

Learning in the Arts for Children and Youth

Standard Review Grants

GOAL: *To advance learning in the arts.*

Learning in the Arts for Children and Youth Calendar (Standard Review Grants)

Application Postmark (or Other Proof of Mailing) Deadline
June 16, 2003

Notification
April 2004

Earliest Beginning Date for Endowment Support
June 1, 2004

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We apologize for any inconvenience this may cause. Please contact us if you have questions.

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L*earning in the Arts for Children and Youth* grants from the National Endowment for the Arts assist projects that help children and youth to acquire knowledge, skills, and understanding of the arts. This category supports projects that provide hands-on learning and engagement of learners with skilled artists, teachers, and excellent art in early childhood, school-based, and community-based settings. The Endowment also supports projects that recognize and cultivate best practices and exemplary research that explores the effect of arts learning on the cognitive and social development of children and youth. (Note: Adult learning is supported under *Challenge America: Access to the Arts* on page 25.)

These guidelines divide *Learning in the Arts for Children and Youth* into three areas that build the foundation for a lifetime of arts experience.

Learning in the Arts grants focus on children and youth in the general age range of 2 years through age 18, and support opportunities both in school and outside the regular school day and year.

Early Childhood

For projects that provide arts learning activities for young children from age two up to kindergarten, and for professional development for teachers, artists, and others who work with them. Projects may be independent of or linked to schools. This area provides opportunities to help children enhance cognitive, social, and other developmental skills through participation in arts activities.

School-Based

For arts learning projects for children and youth between kindergarten and grade 12 that are directly connected to the school curriculum and instructional program. Such activities may take place in or outside of the school building, at any time of the day or year. This includes after-school and summer enrichment programs that are formally connected to school curricula. Projects also may address professional development for teachers and school administrators. This area advances the arts

learning foundation that is established in early childhood.

Community-Based

For arts learning projects outside of the regular school day and year that occur in a variety of settings. These activities may be offered by arts organizations or by other community-based, non-arts organizations or agencies in partnership with artists and arts groups. While not formally linked to schools or their instructional programs, projects typically are based on a curriculum. Projects also may include professional development for teachers, artists, and other youth program providers. This area provides important activities and training in the arts that occur outside of the school system.

With the projects that are funded through these guidelines, the Endowment hopes to call attention to the most effective and promising practices in arts learning.

Projects

Learning in the Arts grants encourage efforts that enhance the quality of and access to arts learning for our nation's children and youth. Priority will be given to projects that emphasize skills acquisition and direct participation in and access to excellent art. Projects that are based at higher education institutions are eligible if their ultimate

impact is on children and youth. Projects may include but are not limited to:

Early Childhood

- Programs that provide regularly scheduled, developmentally appropriate arts learning activities by qualified teachers or artists.
- Projects that stimulate the imagination by direct participation with artists and the arts.

School-Based

- Programs that engage children and youth over an extended period to increase their proficiency in and understanding of an arts discipline, genre, or form. Such programs must be consistent with national, state, or local arts education standards or with curricular frameworks.
- Collaborations between teachers and artists to incorporate the arts into lesson planning and instruction.
- Projects that explore new ways to integrate arts learning with learning in other subjects.

Community-Based

- Programs in which artists or arts organizations provide lessons or courses in the arts that have explicit learning objectives.
- The enhancement of performances, exhibitions, or demonstrations through the use of study guides, artist visits, etc.
- Artists' engagements that provide instruction in the arts for children and youth during non-school hours. Such projects may furnish space, project material, equipment, job training, and guidance in community venues such as arts organizations, community centers, schools, faith-based organizations, public housing, tribal communities, or juvenile facilities.

Early Childhood, School-Based, or Community-Based

- Professional development programs that increase the knowledge and skills of teachers, artists, youth program providers, and others who work in arts learning with children and youth.
- Research on the impact of the arts on the cognitive and social development of children and youth.
- Evaluation, documentation, and dissemination of promising or proven arts learning programs and practices.
- Development and testing of curricula that emphasize skills development in arts learning.
- Projects that use the arts to enhance children's awareness of their cultural heritage.
- Other types of imaginative projects that increase the participation of children and youth in the making of art and its practices and traditions.

Applicants are encouraged to review descriptions of recent Arts Learning grants on the agency's Web site to see the types of projects funded.

Intended Outcomes

The Arts Endowment has identified three outcomes that it plans to achieve through *Learning in the Arts for Children and Youth*. Each applicant is asked to determine the one outcome listed below that is most relevant to its project and to indicate this in its application:

1. Children and youth demonstrate skills, knowledge, and/or understanding of the arts.
2. Teachers, artists, and others demonstrate knowledge and skills necessary to engage children and youth in arts learning.
3. National, state, and local entities demonstrate a commitment to arts learning for children and youth.

Review Criteria

Applications will be reviewed on the basis of the following criteria:

The **artistic excellence** of the project, which includes the:

- Quality of the artists, arts educators, or the works of art that are to be involved, as appropriate.
- Quality of the arts learning experience. For School-Based and Community-Based projects, this includes the potential to increase or strengthen participants' knowledge and skills in the arts.
- Quality of the participating organizations including their experience in arts learning for children and youth.

The **artistic merit** of the project, which includes the:

- Potential for direct participation in and experience with the arts.
- Potential to have a positive effect on the development of arts learning for children and youth.
- Degree of commitment by the participating organizations and individuals to common goals and to working together to plan, develop, implement, and evaluate the project.
- Plans for documentation, evaluation, and dissemination, as appropriate to the project.
- Likelihood that the project will achieve the identified outcome(s) and the feasibility of the proposed performance measurements.
- Ability to carry out the project including the appropriateness of the budget, the quality and clarity of the project goals and design, the resources involved, and the qualifications of the project's personnel.

As applicable:

- For School-Based projects, the potential of the project to comply with the National Standards for Arts Education* or the relevant local/state standards for arts education.
- For professional development projects, the potential to prepare highly qualified teachers, artists, or others to work in arts learning with children and youth.
- Where appropriate, the potential to reach underserved populations such as those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability.

*Additional information on the National Standards for Arts Education may be found at http://artsedge.kennedy-center.org/professional_resources/standards/nat_standards_main.html.

How to Apply

All *Learning in the Arts for Children and Youth* applicants should follow the application instructions that begin on page 34.

Grants for Arts Projects

Challenge America: Access to the Arts

*Standard Review Grants and
Fast-Track Review Grants*

GOAL: *To make the arts more widely
available in communities throughout
the country.*

Challenge America: Access to the Arts Calendar

STANDARD REVIEW GRANTS

Application Postmark (or Other Proof of Mailing) Deadline

August 18, 2003

Notification

April 2004

Earliest Beginning Date for Endowment Support

June 1, 2004

FAST-TRACK REVIEW GRANTS

Application Postmark (or Other Proof of Mailing) Deadline

June 2, 2003

Notification

November 2003

Earliest Beginning Date for Endowment Support

December 1, 2003

Notice concerning delivery of First-Class and Priority mail

The delivery of First-Class mail to the Arts Endowment has been delayed since mid-October 2001, and delays are expected to continue for the foreseeable future. Until normal mail service resumes, please consider using alternative delivery services, particularly if you are sending time-sensitive material.

Some or all of the First-Class and Priority mail we receive may be put through an irradiation process to protect against biological contamination. Support material

(e.g., CDs, videos, slides) put through this process is suffering irreversible damage. If you are sending this kind of material, we encourage you to consider using alternate delivery services.

We apologize for any inconvenience this may cause. Please contact us if you have questions.

The Arts Endowment will not accept any application material by electronic transmission (e.g., FAX or e-mail) unless requested by Arts Endowment staff.

The National Endowment for the Arts seeks to broaden efforts to provide the American people with opportunities to experience the excellence and diversity of the arts. This category awards

Challenge America grants for projects that do one or more of the following:

- Provide opportunities for people to experience and participate in a wide range of art forms and activities.
- Enable arts organizations and artists to expand and diversify their audiences.
- Emphasize the potential of the arts to help strengthen communities.

The Arts Endowment is particularly interested in projects that extend the arts to underserved populations — those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability. (NOTE: Organizations proposing projects for radio and television arts programs that are intended for national broadcast should apply under the FY 2004 Arts on Radio and Television guidelines; see page 32.)

This category offers both Standard Review Grants and Fast-Track Review Grants; see below for descriptions.

Standard Review Grants

To support projects that make the arts more widely available in communities throughout the country. Projects may include **but are not limited to:**

- Exhibitions, performances, distribution of artistic work, and other activities such as touring within a state or region that provide opportunities for public participation in the arts.
- Outreach projects that involve diverse communities or that reach new audiences.
- Innovative uses of technology to enhance public access to the arts.
- Educational activities in the arts (not for academic credit) that are offered to adults or intergenerational groups.

- Projects that focus on the arts as a key component of community development.

Fast-Track Review Grants

Due to simplified application requirements and an expedited application review, organizations will be notified whether they are recipients of a \$10,000 Fast-Track Review Grant approximately five months after they apply; projects may start shortly thereafter.

Partnerships, particularly those that involve both arts organizations and sectors outside of the arts, are key to the success of Fast-Track Review projects and must be reflected in every application. The Endowment encourages applicants to think as broadly as possible about potential partners.

Fast-Track Review Grants are available **only** for the following types of projects that highlight the potential of the arts to address key community concerns:

- Activities that address **civic design issues**. Projects should focus on involving quality design in the planning of public spaces or buildings, including the design stages of renovating or restoring cultural facilities and historic structures. Projects may include, but are not limited to, charrettes (design workshops), facility design and usage assessments, or the engagement of professional design services. Funding is not available for actual renovation or construction costs.

- Activities in which the arts serve as a focal point for **cultural tourism or the development of cultural districts**. Projects may involve marketing, community cultural public relations initiatives, and local economic development efforts as well as related arts programming. Applicants should coordinate with appropriate governmental and private resources such as convention and visitor bureaus, chambers of commerce, and historic preservation organizations.
- The development of **community cultural plans**. Cultural planning involves a series of facilitated meetings that are designed to identify community cultural resources and needs. A written report proposes policies and actions that respond to assessed needs. Organizations that are interested in community cultural planning can refer to lists of recent Community Arts Development grants on the Endowment's Web site to see examples of project types.

Intended Outcomes

The Arts Endowment has identified three outcomes that it plans to achieve through *Challenge America: Access to the Arts*. Each applicant is asked to determine the one outcome listed below that is most relevant to its project and to indicate this in its application:

1. Audiences throughout the nation have opportunities to experience a wide range of art forms and activities.
2. Artists and arts organizations expand and diversify their audiences.
3. The arts contribute to the strengthening of communities.

Review Criteria

Applications will be reviewed on the basis of the following criteria:

The **artistic excellence** of the project, which includes the:

- Quality of the artists, arts organizations, works of art, or services that the project will involve, as appropriate.
- Potential of the project to advance the quality and availability of the arts.

The **artistic merit** of the project, which includes the:

- Potential of the project to broaden access to, expand and diversify the audiences for, or strengthen communities through the arts.
- Potential of the project to benefit its targeted audience, artists, community, or other communities.
- Likelihood that the project will achieve the identified outcome(s) and the feasibility of the proposed performance measurements.
- Ability to carry out the project including the appropriateness of the budget, the quality and clarity of the project goals and design, the resources involved, and the qualifications of the project's personnel.
- For Standard Review Grants, plans for documentation, evaluation, and dissemination, as appropriate to the project.
- For Fast-Track Review Grants, quality of the proposed interaction among the partner organizations.
- Where relevant, potential to enhance the educational experiences of the audience or participants.
- Where appropriate, the potential to reach underserved populations such as those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability.

How to Apply

All *Challenge America: Access to the Arts* applicants (for Standard Review and Fast-Track Review Grants) should follow the application instructions that begin on page 34.

Grants for Arts Projects

Important Information for All Applicants

Who to Call

What Happens to Your Application

How to Apply

Special Requirements for Standard Review Grants

Who to Call

If you have questions about your application, please use the list below to determine your appropriate staff contact. We also encourage you to check the “Frequently Asked Questions” in the Apply for a Grant section on our Web site for information. The Web site also contains e-mail addresses for the areas listed below.

For Artistic Creativity and Preservation and Challenge America: Access to the Arts Standard Review Grants, contact the staff for the field/discipline which is most appropriate for your project:

Dance (including dance presentation)	202/682-5739
Design (including architecture, urban design, landscape architecture, planning, product design, graphic design, clothing design, and interior design)	202/682-5796
Folk & Traditional Arts	202/682-5678 or 682-5726
Literature	202/682-5771
Local Arts Agencies (A local arts agency must regularly involve coordination of services to the field and programming in more than one art form; projects may be in any discipline. State-wide assemblies of local arts agencies also are eligible.)	202/682-5586
Media Arts: Film/Radio/Television	202/682-5742
Multidisciplinary (interdisciplinary collaboration and projects that involve more than one discipline including presenting projects with significant non-performing arts components, such as visual arts or film/video exhibitions; for multidisciplinary performing arts presenting projects, see Presenting)	202/682-5658 or 682-5469
Museums (including projects in any discipline that are submitted by a museum)	202/682-5576
Music (including music presentation)	
Organizations with names that begin A through M	202/682-5590
Organizations with names that begin N through Z	202/682-5487
Musical Theater	202/682-5509
Opera	202/682-5600 or 682-5438
Presenting (multidisciplinary performing arts presenting only; presenting projects with significant non-performing arts components, such as visual arts or film/video exhibitions, see Multidisciplinary)	202/682-5658 or 682-5469
Theater (including theater presentation)	
Organizations with names that begin A through H	202/682-5509
Organizations with names that begin I through Q	202/682-5511
Organizations with names that begin R through Z	202/682-5020
Visual Arts	202/682-5555

For Learning in the Arts for Children and Youth Standard Review Grants, contact the staff for your focus area:

For Early Childhood and School-Based projects	202/682-5536
For Community-Based projects	202/682-5026

For Challenge America: Access to the Arts Fast-Track Review Grants, contact the staff at 202/682-5700.

What Happens to Your Application

Applications are evaluated according to the “Review Criteria” for their category.

After processing by Endowment staff, applications for Standard Review Grants are reviewed, in closed session, by advisory panelists. Each panel comprises a diverse group of arts experts and other individuals, including at least one knowledgeable layperson, with broad knowledge in the areas under review. Panel membership rotates regularly. The panel recommends the projects to be supported, and the Endowment staff reconciles panel recommendations with the funds that are available. These recommendations are forwarded to the National Council on the Arts, where they are reviewed in open session. The Council makes decisions on which applications to reject. It sends forward to the Chairman of the National Endowment for the Arts those applications that it recommends for funding.

Fast-Track Review Grants undergo an expedited review. Applications are reviewed by a diverse group of individuals with expertise and broad knowledge related to the specific types of projects in this funding area. Following further staff review, these recommendations are forwarded to the Endowment Chairman.

The Chairman reviews the recommendations for both Standard Review and Fast-Track Review Grants and makes the final decision on all grant awards. Applicants are then notified of funding decisions.

After notification, applicants that have questions may contact the Arts Endowment staff. **Any applicant whose request has not been recommended may ask for an explanation of the basis for denial. In such instances, the Endowment must be contacted no later than 30 calendar days after the official notification.**

Applicants are welcome to attend meetings of the National Council on the Arts and open policy sessions of advisory panel meetings.

Site Visits

Applicants may be asked to provide four complimentary tickets for the purpose of project and organizational evaluation.

As a part of the review of applications, the Arts Endowment arranges, at its discretion, for site visits with some applicants that select Dance, Folk & Traditional Arts, Musical Theater, Opera, or Theater as a discipline on the application form. Generally, a site reporter meets with organization representatives and sees a production. The information that is gathered is one of a number of items considered during the review of applications.

Applicants for Musical Theater, Opera, or Theater projects: See pages 48 and 50 for deadlines and information regarding the scheduling of site visits.

Changes in Projects

Applicants must notify the Endowment immediately of any significant changes in their project (including any change in the primary consortium partner) that occur after they have submitted their application. If the project or the organization’s capacity changes significantly before an award is made, any funding recommendation may be revised or withdrawn.

Grantees are expected to carry out a project that is consistent with the proposal that was approved for funding by the Arts Endowment. If changes in the project are believed to be necessary, the grantee must send a written request, with justification, to the Endowment’s Grants & Contracts Office prior to the expenditure of grant funds. Approval is not guaranteed.

General Terms & Conditions

Federal and agency requirements that relate to grants awarded by the National Endowment for the Arts are highlighted in our *General Terms & Conditions*, which is provided to all grantees. It

can be found on the Arts Endowment's Web site at www.arts.gov. Included is information on U.S. Office of Management and Budget (OMB) requirements, matching funds, reporting requirements, and lobbying prohibitions.

Civil Rights and Access for Individuals with Disabilities

The Arts Endowment's Office for AccessAbility assists applicants in making access for individuals with disabilities an integral part of their planning for both programs and facilities. For more information, contact the Office for AccessAbility at 202/682-5532 or 202/682-5496 Voice/T.T. The Endowment's Office of Civil Rights at 202/682-5454 or 202/682-5695 Voice/T.T. also provides technical assistance on how to make projects fully accessible and is available to investigate complaints about compliance with accessibility standards as well as other federal civil rights statutes. For inquiries about limited English proficiency, go to <http://www.lep.gov> or contact the Office of General Counsel at ogc@arts.endow.gov or 202/682-5418.

Other Arts Endowment Resources

For general background information on the Arts Endowment, refer to our Web site at www.arts.gov or call 202/682-5400. Our Web site also includes lists of recent grants, which we encourage applicants to review to get a sense of recent project types and grant award levels. In addition to the funding outlined in this guideline booklet, other resources of possible interest include:

- **The Arts on Radio and Television** supports projects for radio and television arts programs that are intended for national broadcast. Grants generally range from \$20,000 to \$200,000 and require a match of at least 1 to 1. For guidelines and application information, contact the Endowment's Media Arts staff at 202/682-5738.
- **Partnership Agreements** assist the state and jurisdictional arts agencies and their regional

organizations. You may want to contact your state arts agency for information on artists and other professional resources within your state. A listing of these agencies can be found on the Endowment's Web site.

- **Federal Agency Partnerships.** The Arts Endowment develops annual partnership initiatives with other agencies such as the Department of Justice and the Department of Education to address mutual goals. Please check the Endowment's Web site for current opportunities.

The Arts Endowment's on-line resource *Cultural Funding: Federal Opportunities* provides a research tool for those seeking funding at the federal level for cultural programming. Included are those agencies with which the Endowment has partnerships and other federal agencies and programs of possible interest. It can be found at www.arts.gov/federal.html.

- **The Mayors' Institute on City Design** is an Arts Endowment leadership initiative that provides an opportunity for mayors and design professionals to work together to address design and development issues. For information, contact the Endowment's Design staff at 202/682-5452.
- **The Arts and Artifacts Indemnity Act of 1975** (20 U.S.C. 971), which is administered by the Arts Endowment, authorizes federal indemnification for international exhibitions. There are two deadlines each year: October 1 and April 1. For guidelines and application information, contact the Indemnity Administrator at 202/682-5574.

Congress has prohibited the Endowment from making direct **grants to individuals** except for the following three programs:

- **Literature Fellowships** are available to published creative writers and translators of exceptional talent in the areas of prose and poetry. For *Creative Writing Fellowships*, non-matching grants are for \$20,000. For *Translation Projects*, non-matching grants are for \$10,000 or \$20,000, depending upon the

artistic excellence and merit of the project. For guidelines and application information, contact the Literature staff at 202/682-5034.

- **American Jazz Masters Fellowships** recognize distinguished jazz artists who have made a significant contribution to the art form. Up to three non-matching fellowships of \$20,000 each are awarded on the basis of nominations. For information, contact the Music staff at 202/682-5438.
- **National Heritage Fellowships in the Folk & Traditional Arts** recognize the recipients' artistic excellence and support their continuing contributions to our nation's traditional arts heritage. Up to thirteen non-matching fellowships of \$10,000 each are awarded on the basis of nominations. For information, contact the Folk & Traditional Arts staff at 202/682-5428.

We welcome your comments on how we are meeting these standards. Please address them to: Standards for Service Coordinator; Room 628; National Endowment for the Arts; Nancy Hanks Center; 1100 Pennsylvania Avenue, NW; Washington, DC 20506-0001; phone: 202/682-5408; e-mail: webmgr@arts.endow.gov, attention: Standards for Service.

For questions about these guidelines or your application, see "Who to Call" on page 30.

Standards for Service

The Arts Endowment has set the following standards for serving applicants. We pledge to:

- Treat you with courtesy and efficiency.
- Respond to inquiries and correspondence promptly.
- Provide clear and accurate information about our policies and procedures.
- Provide timely information about funding opportunities and mail available guidelines promptly.
- Promptly acknowledge the receipt of your application.
- Ensure that all eligible applications are reviewed thoughtfully and fairly.

How to Apply

All Applicants

This section contains instructions on formatting and mailing your application package. *It is relevant to applicants under all categories*, for both Standard Review and Fast-Track Review Grants.

Make certain that your application package is complete and as specific as possible. The Arts Endowment may request additional information if needed for review.

Please review the “Frequently Asked Questions” in the Apply for a Grant section on the agency’s Web site for more detailed advice on how to submit a competitive application.

To help us prepare your application for review, and because reviewers must be able to read a substantial amount of material easily:

- Type all application material. Use black type and at least a 12 point font.
- **Do not reduce or condense type or line size; leave space between paragraphs in narrative material.**
- Submit **all** material (excluding work samples) on **8-1/2 inch by 11 inch white paper**. Do not use colored paper. Narrative material (excluding the Application Forms) must have margins of at least one inch on the top, bottom, and sides of all pages.
- Do not submit “cut and paste” original documents. When photocopying material, copy on one side only. **Do not submit two-sided copies.**
- Use only paper clips and rubber bands to fasten your material. **Do not bind or staple material.**

Application forms that can be filled out on a computer are available in the Grants for Arts Projects section of Apply for a Grant on our Web site at www.arts.gov. Application forms also

may be reproduced on a computer, but they must be accurate replicas of the actual forms. Do not add pages. Failure to prepare and format an application correctly may lead to rejection. All completed application forms must be mailed to the Arts Endowment in hard copy format as part of the application package; the Endowment does not yet accept applications electronically.

If you are submitting more than one application (e.g., one on your own behalf and one as a parent organization for an eligible component), send each in a separate package.

Label your application package as shown below. Send your application package to:
Application Processing

Room 815

Category under which you are applying (Artistic Creativity and Preservation *OR* Learning in the Arts for Children and Youth *OR* Challenge America: Access to the Arts)

Artistic Creativity and Preservation applicants also should note the subcategory (Creativity *OR* Heritage and Preservation *OR* Services to Arts Organizations and Artists) and the Field or Discipline (see “Project Field/Discipline” listing on page 53) under which they are applying.

Challenge America: Access to the Arts applicants also should indicate whether they are applying for a **Standard Review** or a **Fast-Track Review Grant**.

National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, NW
Washington, DC 20506-0001

Applicant Organization
Return Address
City, State, Zip Code

Application Processing
Room 815
Artistic Creativity and Preservation [or other category]
Creativity [or other subcategory]
Folk & Traditional Arts [or other field/discipline]
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, NW
Washington, DC 20506-0001

Example How to Address the Envelope

Be sure to include a complete return address on your package.

The rest of the application instructions differ, depending on whether you are applying for a Standard Review Grant or a Fast-Track Review Grant. If you are applying for a Fast-Track Review Grant, go to page 36. If you are applying for a Standard Review Grant, go to page 39.

Notice concerning delivery of First-Class and Priority mail

The delivery of First-Class mail to the Arts Endowment has been delayed since mid-October 2001, and delays are expected to continue for the foreseeable future. Until normal mail service resumes, please consider using alternative delivery services, particularly if you are sending time-sensitive material.

Some or all of the First-Class and Priority mail we receive may be put through an irradiation process to protect against biological contamination. Support material (e.g., CDs, videos, slides) put through this process is suffering irreversible damage. If you are sending this kind of material, we encourage you to consider using alternate delivery services.

We apologize for any inconvenience this may cause. Please contact us if you have questions.

How to Apply

Fast-Track Review Grants

Follow the instructions in this section only if you are applying under *Challenge America: Access to the Arts* Fast-Track Review Grants.

All Fast-Track Review Grant applicants must follow the instructions on formatting and mailing applications that begin on page 34.

All items (including the required number of copies for Items 5, 6, 7, 8, and 9 below) must be included for your application package to be considered complete.

Please submit your application material (Items 1-9) in the order and format noted below. Be sure to make a copy of all application material for your records.

1. The completed *Application Acknowledgment Card* from the inside back cover of these guidelines.
The guidelines on our Web site do not include the Application Acknowledgment Card. If you download guidelines, please include a self-addressed postcard with your application. The Endowment will complete the postcard and return it to you in lieu of an Application Acknowledgment Card.
2. **Two copies** of **1)** a *letter from the Internal Revenue Service that reflects the applicant's current 501(c)(3) status and legal organization name*, or **2)** the *official document* that identifies the applicant as a unit of state or local government, or as a federally recognized tribal community or tribe.
3. **Three copies** of the *Organization & Project Profile form* on pages 70-73. This form is used by the National Endowment for the Arts to develop statistical profiles of the projects it funds. Your responses will not be a factor in

the review of your application, but this form is a required part of your application package.

4. The **original** (i.e., a set with original signatures) of the *Application Forms* on pages 52-62.

Items 5-9 are described below and must be arranged in folders as follows. You must submit **six** standard two-pocket folders; label the cover of each folder with the name of your organization. **Each folder** must include the following:

- One copy of Item 5 — the Application Forms.
- One copy of Item 6 — one-page description of your organization's programming.
- One copy of Item 7 — two letters of commitment.
- One set of Item 8 — biographies of key project personnel.
- One set of Item 9 — a concise sampling of recent printed matter about the participating artists and/or arts organizations.

See the individual items below for further detail.

5. **Six copies** (one per folder) of the *Application Forms* on pages 52-62. (Please note that Fast-Track applicants do not have to submit the Financial Information form, the Work Sample Index, or the Consortium Partner Information form.) Instructions for the Details of the Project form appear below; additional form instructions are on the appropriate form or on the page opposite the form in this booklet. When you photocopy your six copies of the completed Application Forms, be sure to copy only the forms and not the instruction pages.

For the Details of the Project form on page 58 include information on the following, as relevant to your project. Organize your

response a), b), c), etc., and use the boldfaced language below as headings for each item. For example, “a) **Major project activities**. The ABC Performing Arts Center plans to ...”

- a) **Major project activities**. Be as specific as possible about the activities that will take place during the project period. Include information on the location(s) of the proposed activity and any special resources that will be used.
- b) Your **goals** in undertaking the project and what you hope to achieve. Address the relevant Endowment outcome and identify any additional outcomes of your own that you have established for the project.
- c) **Partners**. List the organizations and agencies that are working together on your project. Describe the responsibilities of each partner and the resources that each will provide.
- d) **Schedule** of key project dates.
- e) Describe the **community** that the project will serve, including any major challenges that it currently faces. How will the target community be included in the planning for and implementation of the project? Have you worked with this community in the past? What evidence (economic, cultural, leadership, etc.) suggests that the community is ready to pursue this project at this time?
- f) Describe the **qualifications** of the artists, arts organizations, or other key professional personnel who will carry out the project. (Bios of key project personnel are requested as a separate item; see item 8.)
 - Provide any information that will help reviewers assess the artistic or technical

expertise that is available to implement the project.

- Describe the process and criteria for the selection of artists, organizations, or personnel.
- If you have not yet identified specialized resources and project personnel (e.g., artists, consultants, resource staff), describe the procedures that you plan to follow and the potential recruitment resources.

6. **Six copies** (one per folder) of a one-page description of your *organization's programming* or activities for the following years: 2000-01, 2001-02, 2002-03. For organizations that schedule activities according to a single calendar year, use programming for 2000, 2001, and 2002. This description should demonstrate your eligibility (i.e., three-year history of programming) and the artistic excellence and merit of your organization. Where available, include programming that has a relationship to the project for which you are requesting support. Label the page with the name of your organization.
7. **Six copies** (one per folder) each of up to *two letters of commitment* to the project by two of your key partners. These letters should include information on the partners' roles and responsibilities. (If you have only one partner, provide six copies of that one letter.) Label each page with the name of your organization.
8. **Six sets** (one per folder) of *biographies of key project personnel* including artists and other specialists. Each set should be no longer than two pages; group several bios on one page. Briefly note any awards or recognition that participating artists may have received (e.g.,

from national, regional, state, or local arts agencies; service organizations; civic groups; inclusion on a state arts agency roster). Do not substitute resumes for the required biographies. Label each page with the name of your organization.

9. **Six sets** (one per folder) of a *concise sampling of recent printed matter* that can demonstrate the artistic excellence of the participating artists, arts organizations, or other individuals or organizations that are integral to the project. This may be in the form of brochures, published articles, catalogues, color photocopies, other visual material, etc. Clear, legible photocopied material is acceptable. Label each item with the name of your organization.

Please do not send work samples (e.g., slides, audio or video cassettes, scripts) with your application.

How to Apply

Standard Review Grants

Follow the instructions in this section if you are applying under:

- *Artistic Creativity and Preservation* Standard Review Grants
- *Learning in the Arts for Children and Youth* Standard Review Grants
- *Challenge America: Access to the Arts* Standard Review Grants

All Standard Review Grant applicants must follow the instructions on formatting and mailing applications that begin on page 34.

If **new** information that significantly affects your application (including changes in artists or confirmed funding commitments) becomes available after the deadline, please send that information immediately to the specialist for the appropriate field/discipline (not the Application Processing office). **Include your organization's name and application number on any such submissions;** your application number will be provided on the Application Acknowledgment Card that the Endowment will send you upon receipt of your application package.

Please submit your application material in the order and format noted below. Be sure to make a copy of all application material for your records.

1. The completed *Application Acknowledgment Card* from the inside back cover of these guidelines or a self-addressed postcard.

The guidelines on our Web site do not include the Application Acknowledgment Card. If you download guidelines, please include a self-addressed postcard with your application. The Endowment will complete the postcard and return it to you in lieu of an Application Acknowledgment Card.

2. **One copy of 1)** a letter from the Internal Revenue Service that reflects the applicant's current 501(c)(3) status and legal organization name, or **2)** the official document that identifies the applicant as a unit of state or local government, or as a federally recognized tribal community or tribe. **Local arts agencies applying for subgranting projects also must include a copy of the city/county ordinance, resolution, charter, or contract** that assigns them the authority to operate on their local government's behalf.

For a lead applicant that applies on behalf of a consortium, also submit **one copy** of this documentation for your primary consortium partner.

3. The **original** (i.e., a set with original signatures) **and two copies** of the *Application Forms* on pages 52-64 and 70-73 (including the Organization & Project Profile form). Instructions for the Details of the Project form appear below; additional form instructions are on the appropriate form or on the page opposite the form in this booklet. Also see the "Special Requirements" section as some fields/disciplines have additional instructions. When you photocopy your two copies of the completed Application Forms, be sure to copy only the forms and not the instruction pages.

For the Details of the Project form on page 58 include information on the following, as relevant to your project. Organize your response a), b), c), etc., and use the boldfaced language below as headings for each item. For example, "a) **Major project activities.** The ABC Performing Arts Center plans to ..."

- a) **Major project activities.** Be as specific as possible about the activities that will take place during the project period. Include

information on the location(s) of the proposed activity and any special resources that will be used. For projects that will tour, provide a list of venues with dates and indicate the degree of commitment. For projects that involve publication, provide details on items such as projected sales figures, print runs, distribution plans, contributors' fees, payment policies, etc.

Learning in the Arts applicants also should convey:

- Details about classes, workshops, or other sessions (number, frequency, length, ratio of artists/teachers to children/youth, etc.). Indicate the knowledge or skills acquisition that is anticipated for the participants.
- The artistic process that will be used in the project. How will the participants directly engage in or otherwise experience the arts and artists?
- If the project is to develop, test, evaluate, or disseminate a program or practice, what phase will be implemented, and how?

Artistic Creativity and Preservation and Challenge America: Access to the Arts applicants also should provide information on any educational component or activities of the project.

- b) Your **goals** in undertaking the project and what you hope to achieve. Address the relevant Endowment outcome and identify any additional outcomes of your own that you have established for the project.
- c) **Schedule** of key project dates.
- d) **Key individuals, organizations, and works of art** that will be involved in the project. (Bios of key project personnel are requested as a separate item; see item 4 on page 41.) Indicate whether the artists, other individuals, and organizations that are cited are committed to or merely proposed for the project. Where relevant, describe their

involvement in the development of the project to date. Describe the process and criteria for the selection of artists, organizations, and, where relevant, artworks. Where key individuals or organizations remain to be selected, describe the procedures that you plan to follow and the qualifications that you seek.

Learning in the Arts applicants should focus on the individual(s) who will be responsible for the arts learning aspects of the project. Such individuals may be teachers, administrators, parents, and artists, as appropriate. Describe their experience as it relates to the project.

- e) The **target population** (i.e., the intended audience and/or other beneficiaries to whom the project is directed). Have you worked with this target population before? Has the target population been involved in the planning for and implementation of the project? If actual figures or reasonable estimates can be secured, indicate the number of people the project will serve. In the case of children and youth, describe the age range and any special needs that exist. Describe any underserved groups or areas that will benefit.
- f) **Plans for promoting, publicizing, and/or disseminating** the project, as relevant.
- g) **Plans for monitoring** the project **and assessing** the degree to which you achieve your goals. Include your plans for documentation, evaluation, and dissemination, as appropriate. Describe how you will measure your success in achieving the outcomes identified in b) above. If this is an ongoing project, state the results to date and the rationale for continuing the project. *Learning in the Arts* applicants should describe how they plan to determine if the project is meaningful to its intended beneficiaries, including children and youth, as applicable.

- h) **Plans for making the project accessible** to individuals with disabilities. (For technical assistance on how to make your project fully accessible, contact the Endowment's AccessAbility Office at 202/682-5532 or 202/682-5496 Voice/T.T. or the Civil Rights Office at 202/682-5454 or 202/682-5695 Voice/T.T.)
- i) **Budget.** If this project is being undertaken over and above your normal operations, what resources will be applied to cover these costs? What would you do if you receive less than 50 percent of your requested amount?
4. **Two copies** of brief, current *biographies* (one-half page maximum for each bio) of the key project personnel [e.g., the proposed primary artist(s), project director, artistic director, executive director, teachers, curator, editor, folklorist, conductor]. Send no more than two pages of bios; group several on one page. Do not substitute resumes for the required biographies. However, if your project involves highly technical professionals (e.g., individuals who work with new technology, art conservators), submit **two copies** of *resumes* (not bios) for those individuals.

For a parent organization that applies on behalf of an eligible component, also submit **two copies** of a *list of key staff* of the component unit, and describe any overlaps in staffing with the parent organization.

5. **Two copies** of a *list of current board members* including professional affiliations.

For a parent organization that applies on behalf of an eligible component, also submit **two copies** of a *list of board/advisory group members* for the component and for the parent organization. Note how long each board/advisory group has been in existence.

For a lead applicant that applies on behalf of a consortium, also submit **two copies** of a *list of current board members* for your primary consortium partner.

6. **If relevant, two copies** of *letters of commitment* to the project by up to three organizations or individuals who are outside of your organization but integrally involved in your project. Do not provide general letters of support for your organization. Letters should clearly indicate how the project will serve the beneficiaries. For residency and touring projects, provide evidence of commitment from the host and other collaborating organizations. For *Learning in the Arts* school and residency projects, provide evidence of commitment from the participating schools, collaborating organizations, and the school district, as appropriate.

If your application is for a **consortium project**, have your one primary partner complete the *Consortium Partner Information form* on page 68 instead of a letter. You may provide a photocopy of the blank form to the this partner; the partner may obtain a copy of this form from the Arts Endowment's Web site at www.arts.gov; or the partner may reproduce this form on its computer. **Two copies** of a completed form from the partner, including all required signatures, must be included in the application package for the application to be considered complete. In addition to this required form, you may provide up to two *letters of commitment* to the project from other organizations or individuals (**two copies** each).

7. **Two copies** of a selective *representative list*, in chronological order, of your organization's programming or activities for the following years: 2000-01, 2001-02, 2002-03. For festivals, or other organizations that schedule activities according to a single calendar year, use programming for 2000, 2001, and 2002.

This list should demonstrate your eligibility (i.e., three-year history of programming) and the artistic excellence and merit of your organization. Include any programming that is relevant to the project for which you are requesting support (e.g., show examples of previous festival

programming if your project is for a festival; provide examples of your previous work with children or youth if you are applying under *Learning in the Arts*). Provide this information on one page, if possible; however, you may submit a maximum of three pages total.

For most applicants, this list should show selected artists/projects/exhibitions/works that your organization has or will have presented/produced/exhibited/performed. Use the bullets below as a guide to possible column headings for your list; adjust them as appropriate for your organization. (See examples below.)

- Titles of the works/productions/exhibitions or of the program or project.
- Creator(s) or project head(s): choreographer, composer, playwright, artist, arts specialist, teacher, etc.
- Other key personnel: director, conductor, curriculum developer, assessment/evaluation specialist, youth/community development specialist, etc.

- Performing company(ies) or primary performer(s) or artist(s).
- Dates, location(s), and the number of performances/classes/events/exhibitions. Include attendance and percent of capacity figures where available.
- Fees paid to artists/companies and/or to teachers or other arts learning providers. (Use average or aggregate fees where appropriate. Applicants with Musical Theater or Theater projects also should include actors' average weekly salary for rehearsals and performances for the 2002-03 season.)

In addition, *Artistic Creativity and Preservation* and *Challenge America: Access to the Arts* applicants only also should submit **two copies** each of *sample programs, brochures, calendars, catalogues, or other promotional material* for the previous and current seasons. If you are a parent organization applying on behalf of an eligible component, also submit *brochures or*

Example A performing arts group might format its representative list as follows:

TITLE/CREATOR	KEY ARTIST(S)	LOCATION	DATES/# PERFS.	ATTENDANCE	% CAPACITY	FEES
Work A/Creator A	John Smith, Jane Doe	Civic Theater	Jan 27-31, 2001/ 6 perfs.	850	71%	\$\$
Work B/Creator B	Richard Jones, Robert Hall	Civic Theater	April 17-21, 2001/ 7 perfs.	1,050	88%	\$\$

Example An after-school visual arts learning program might format its representative list as follows:

PROGRAM/LOCATION	PROJECT HEAD	PARTICIPATING ARTISTS	DATES/# CLASSES	ATTENDANCE	FEES
Sweeney Elem. After School Arts	Jan Smith	Lois Jones Vince Kraft	Sept. 01- May 02; 1½ hours weekly/28weeks	125 3rd & 4th grade students	\$\$
Teen Studio/Austin Fine Arts	Bob Doe	Ray Ward Jill Hale Kate Hall	2 hours weekly/year-round	80 students	\$\$

If the suggested column headings and examples are not appropriate in your case, provide this information in a format that works for your organization.

other printed material that document the identity of the component as distinct from the parent organization.

8. **If your project is based on copyrighted material, two copies** of a signed statement that documents *the clearance of rights* for this particular project or publication. If your project is based on copyrighted material, you must have the rights secured by the application deadline.
9. **If you are submitting work samples** (see Item 10 below), **three copies** of the *Work Sample Index* on page 66. See also “How to Submit Work Samples/Standard Review Grant Applicants” on page 67.
10. **Special Requirements.** Your application package must include work samples and/or other required material that can demonstrate artistic excellence and merit, and enhance the panel’s understanding of your application and your organization’s ability to carry out the project. The specific types of material, number of copies, etc., depend on the category under which you apply and the field/discipline of your project. See “Special Requirements for Standard Review Grants” opposite.

Special Requirements for Standard Review Grants

If you are applying for a Fast-Track Review Grant, do not submit any items under this Special Requirements section.

If you are applying for a Standard Review Grant, these instructions outline the work samples and/or other required material that you should submit as part of your application package. Samples and material should be recent, of high quality, and as relevant to the project as possible. Prepare a concise presentation that communicates the quality of your proposal. Keep in mind that panelists generally spend no more than three to five minutes on the work sample(s) for each application.

Submit sample work in the format or formats that is/are most relevant to your project. Submit work in more than one format only if that is appropriate to your project. Do not send original material. The Endowment welcomes brief samples.

The Arts Endowment may digitally convert work samples to facilitate panel review. By submitting a work sample, you are giving the Endowment permission for digital reproduction and dissemination for the purpose of panel review.

See also the instructions for the Work Sample Index on page 67. In addition, review the guidance below for your category.

Learning in the Arts for Children and Youth

As relevant, applicants should submit **three copies** of samples of:

- **Children/youth work.** On the Work Sample Index, identify the age or grade of the children and youth; whether they are beginning, intermediate, or advanced students, or a combination thereof; and the context for the work including the chronological point in the project that is represented (e.g., start-of-year class, mid-session workshop, year-end program). Wherever possible, work samples

should convey the actions or reactions of the children and youth to the arts learning engagement.

- **Artist/teacher work.** Wherever possible, work samples should demonstrate the experience and skills of the proposed artists/teachers who will be working with the children and youth rather than artists/teachers who are representative of past participants.
- **Curriculum units or lesson plans.** Include an explanation of their relevance to the project and to the other work samples submitted.

For an existing project, submit work samples that show the same project in the past. If the project is new, work samples should demonstrate past experience with related activities. If work samples are not available, submit a brief explanation.

Applicants that select Musical Theater or Theater as a discipline on the application form should submit work samples that are relevant to their project and represent work with children or youth. Refer to the information on page 48 regarding site visits for evaluation of professional mainstage production work. Site visits are optional for *Learning in the Arts for Children and Youth* applicants.

Accepted formats are:

- Slides (up to 12)
- Audio Cassettes, CDs, or DATs
- VHS or 3/4" Video Cassettes
- DVD-ROMs or CD-ROMs
- Publications
- Other, as appropriate:
 - Sample lesson plans, teachers' guides, sample curricula, syllabi, or program evaluation methods (in print or CD-ROM format)
 - Web sites

Artistic Creativity and Preservation and

Challenge America: Access to the Arts

Follow the instructions for the field/discipline that you select on the application form (see also page 52).

Submit work samples in the format that is best suited to your particular project. This generally means slides for Museum and Visual Arts projects; CDs or audio cassettes for Music projects; video cassettes for Opera projects; copies of publications or periodicals for publication projects, etc.

Your work sample should relate as directly as possible to your proposed project. For example, if you are proposing:

- **To create a work,** submit an example of work by the proposed artist(s).
- **To complete a work,** submit a sample of the work-in-progress.
- **To perform or present a work,** submit a composite of unedited performances that are typical of your organization's recent work and relevant to the project. Do not submit promotional material.
- **To tour a work,** submit a sample of touring activities.
- **A group project or collaboration,** submit samples that demonstrate the ability of the proposed artists or organizations to work together.
- **An artists' community or production residency project,** submit a sample of selected artists' recent work and documentation of the facilities they will use. If the artists are not yet selected, submit samples of work by artists who recently have been in residence.
- **Professional development activities,** submit a representative list of the names and current professional affiliations of participants from the past two years.
- **An educational activity,** submit a sample that demonstrates the experience and skills of the proposed artists/teachers who will be working with the participants.
- **An exhibition,** submit an exhibition plan or a working checklist with artist, title, date, size,

medium, lender, and lender's degree of commitment. Also submit slides that provide a representative sampling of the works to be shown.

- **To preserve or conserve** an object, site, or structure, submit a condition report and a treatment proposal (signed by the proposed conservator, if possible) as well as appropriate visual documentation.
- **A publication, periodical, or catalogue**, submit sample text as well as examples of similar publications recently issued by your organization. For catalogues, include slides of a sampling of the objects to be included.
- **An outreach project**, submit a sample of previous outreach activities. If you have worked with your target population before, provide a sample of your work with that same community, if possible.
- **A technology project**, submit a sample that conveys the expertise to work in this area.

Dance Projects

(including dance presentation)

For dance companies only up to **two** unedited performances by your company that took place within the past two years and **one** excerpt(s) of each proposed artist(s) or work(s), as appropriate. Do not send promotional material.

For dance presenters, do not submit work samples unless requested by Endowment staff

- **VHS or 3/4" Video Cassette**
One copy; cue to the start of the dance sample.
- **CD-ROM or DVD-ROM**
One copy

Design Projects

(including architecture, urban design, landscape architecture, planning, product design, graphic design, clothing design, and interior design)

Visual material is required. Please submit samples that show the designers' previous work, proposed

sites, existing conditions, past exhibitions by the organization, or that otherwise demonstrate the artistic excellence of the project. Choose **one** of the following work sample types to submit.

- **Slides**
One copy of up to 20 with a slide script
- **VHS or 3/4" Video Cassette, or CD-ROM**
One copy. The work sample should be a maximum of two minutes and cued to the appropriate point.

The material listed below may be submitted *in addition to* slides, VHS, video, or CD-ROM.

- *For periodicals*, four copies of recent issues
- *For all other publications*, one copy of two recent publications
- *For Web sites*, up to five URL listings to be viewed
- *For publications/periodicals/catalogues/monographs* (as appropriate), one copy of sample text, if available, or short writing samples (up to two pages); a list of proposed articles and committed writers
- *For design and planning projects of all kinds* (as appropriate), one copy of drawings, renderings, and other visuals no larger than 11" x 14"; do not send original material

Folk & Traditional Arts Projects

- **Slides**
One copy of up to 20 that demonstrate quality of artistic content and/or technical ability, as appropriate
- **Audio Cassette, CD, or DAT**
One copy that demonstrates quality of artistic content and/or technical ability, as appropriate
- **VHS or 3/4" Video Cassette, or CD-ROM**
One copy that demonstrates quality of artistic content and/or technical ability, as appropriate
- **Publications**
One copy that demonstrates quality of artistic content and/or technical ability, as appropriate

- **Other**

One copy of:

For media projects, a proposed treatment of the subject

For multi-faceted projects, a separate budget breakdown detailing the allocation of funds for each component

Literature Projects

- **Publications**

For publishing projects, four copies each of four publications that were issued by your organization within the last three years

- **Other**

For magazines and presses, one copy of a one-page list of the projected sales figures, print runs, and your current payment to writers policy

For presses, four copies of five pages of manuscript from each proposed work

- **Slides**

If applicable, one copy of up to 12

- **Audio Cassette, CD, or DAT**

If applicable, one copy

- **VHS or 3/4" Video Cassette, or CD-ROM**

If applicable, one copy

Local Arts Agencies Projects

(including state-wide assemblies)

Applicants may find it helpful to refer to the Special Requirements for the discipline(s) that is most relevant to the project for guidance in selecting their work sample.

- **Slides**

One copy of up to 12

- **Audio Cassette, CD, or DAT**

One copy

- **VHS or 3/4" Video Cassette, or CD-ROM**

One copy

Media Arts Projects

Include in the Details of the Project narrative, as appropriate:

- *For film/tape preservation*, a description of each work that is to be preserved, its artistic significance, its physical condition, the methods of preservation, and plans for access to the material

- *For distribution*, a description of the criteria for film/tape selection, and rights and revenues agreement with artists

- *For production facilities and residencies*, a description of the facility, how artists are made aware of it, and highlights of some recently produced projects

- **As appropriate**

Three copies of:

For narrative projects, the screenplay and a one-page plot synopsis

For exhibition projects, a two-page detailed list of your proposed exhibition program

For workshops/residencies/conferences/seminars, a list of the proposed activities and the names of the participants

For publications/periodicals/catalogues (as appropriate), sample text; a list of proposed articles and committed writers

- **Web sites**

- **Audio Cassette, CD, or DAT**

One copy of:

For production projects, if you submit a work-in-progress, also submit a completed work by the person(s) with primary artistic responsibility

For production facilities, submit two samples of work recently completed at your organization

- **VHS or 3/4" Video Cassette, or CD-ROM**

One copy of:

For production projects, if you submit a work-in-progress, also submit a completed work by the person(s) with primary artistic responsibility

For production facilities, submit two samples of work recently completed at your organization

- **Publications**

Four copies of the two most recent issues

Multidisciplinary Projects

(interdisciplinary collaboration and projects that involve more than one discipline including presenting projects with significant non-performing arts components, such as visual arts or film/video exhibitions; for multidisciplinary performing arts presenting projects, see Presenting Projects on page 50)

Multidisciplinary applicants must submit samples in at least two art forms.

- **Slides**

One copy of up to 12

Digital still images on CD-ROM or computer disc may not be substituted for slides

- **Audio Cassette, CD, or DAT**

Two copies

- **VHS**

Two copies

3/4" Video Cassette format is not accepted

- **CD-ROM or DVD-ROM**

Two copies

- **Web sites**

- **Print material**

Three copies of:

Literary samples, up to 15 pages

Publications/periodicals/catalogues

- **Other**

(OPTIONAL) *For presenting/exhibition projects, two copies of a statement of not more than one page that discusses the curatorial vision of the presenter and how the project advances that vision*

Museum Projects & Visual Arts Projects

Slides are preferred as work samples; however, submit other types of work samples as appropriate to your project.

Include in the Details of the Project narrative, as appropriate:

- *For planning projects* in all areas, a work plan and schedule
- *For residency or commissioning projects*, a description of the proposed working process
- *For conservation projects*, a description of how the project fits within the overall exhibition schedule and collection maintenance plans
- *Provenance research is an eligible project expense, as is the purchase of works of art by living American artists.*

- **Slides**

One copy of up to 20 for a single applicant/up to 30 for a consortium project

For reinstallations, include slides of the existing galleries

For catalogues, include slides of the objects to be included

For public art projects, include slides of the site and the project, if available

- **Audio Cassette, CD, or DAT**

One copy

- **VHS or 3/4" Video Cassette, or CD-ROM**

One copy

- **Publications**

For periodicals, four copies of recent issues

For all other publications, one copy of two recent publications

- **Other**

One copy of:

For reinstallations, a proposed floor plan of the new configuration and bios of outside consultants

For public art projects, evidence of permission to use the site

For publications/periodicals/catalogues (as appropriate), sample text; a list of proposed articles and committed writers

For digital material, one PC formatted disc that contains jpeg images

- **Web sites**

Music Projects

(including music presentation)

CDs are preferred as work samples; however, submit other types of work samples as appropriate to your project.

- **CD or Audio Cassette**

Three copies of a 15-25 minute composite recording of unedited performances of at least two contrasting works that are typical of the repertoire performed or presented by your organization within the past two years. Also include, as appropriate, excerpt(s) of proposed artist(s) or work(s) to be performed or presented. If not already included, any additional works that are relevant to your proposed project.

DAT format is not accepted.

For recording projects, include samples of the work(s) to be recorded or, if not available, representative work(s) by the proposed composer(s)

If you are applying for a consortium project, also provide three copies of a composite CD or audio cassette from your primary consortium partner.

- **VHS or 3/4" Video Cassette, or CD-ROM**

As appropriate, three copies

- **Other**

Two copies of:

For recording projects, distribution plans and a commitment letter from the proposed recording company

Musical Theater Projects & Theater Projects

(including theater presentation)

Do not submit work samples (e.g., video or audio cassettes, slides, scripts). Work samples will not be reviewed and cannot be returned.

Site Visits

The Arts Endowment schedules site visits for its Musical Theater and Theater applicants throughout the year, on a cycle that runs from May 1 to April 30. Site visits for the FY 2004 application cycle will be completed by April 30, 2003.

Artistic Creativity and Preservation and Challenge America: Access to the Arts Applicants

For these two categories, applicants to Musical Theater or Theater that produce or present work must have received at least one site visit between April 30, 2000, and April 30, 2003, to be eligible to apply. Prospective first-time applicants and those who did not apply for FY 2003 funding (in March or August of 2002) must submit a brief Letter of Intent to apply in accordance with the "Letter of Intent" instructions below.

Organizations that applied to Musical Theater or Theater in FY 2003 should not send a Letter of Intent and will be contacted automatically regarding a site visit.

Learning in the Arts for Children and Youth Applicants

Learning in the Arts for Children and Youth applicants that select Musical Theater or Theater as a discipline on the application form are required to submit work samples. In addition, they have the option of supporting their applications with a site report. A site visit is not mandatory for application to Learning in the Arts for Children and Youth.

Letter of Intent

Organizations that plan to apply with a Musical Theater or Theater project this year, under these FY 2004 guidelines, may request consideration for a site visit by sending a Letter of Intent

postmarked no later than March 15, 2003, to the Director of Theater and Musical Theater. Applicants that are required to submit a Letter of Intent should do so as soon as possible after receiving these guidelines. The early submission of a Letter of Intent will increase the likelihood that a site visit can be scheduled and completed by April 30, 2003. A site visit of a production that meets discipline requirements will be arranged following receipt of the letter.

Limit your Letter of Intent to one page. Include 1) the category and, if appropriate, the subcategory under which you will be applying (e.g., *Artistic Creativity and Preservation/Creativity*); 2) a summary of your organization's three-year history of programming for 2000-01, 2001-02, 2002-03; 3) a schedule of professional mainstage productions that could be seen by April 30, 2003, including dates, times, and places of performance; and 4) the name, telephone number, and e-mail address of a contact person. Indicate if your organization presents rather than produces work. Include with your Letter of Intent a copy of the letter from the Internal Revenue Service that confirms your organization's current 501(c)(3) status or the official document that identifies your organization as a unit of state or local government, or as a federally recognized tribal community or tribe.

If you have questions about a site visit for Musical Theater or Theater, contact a Theater specialist at 202/682-5428.

Any organization that applies this year for FY 2004 funding will be contacted automatically about a site visit during the May 1, 2003, to April 30, 2004, cycle. These site visits will support applications made for FY 2005 Arts Endowment funding.

- **Other**

Two copies of:

For all projects, a one-page signed statement from the Artistic Director that discusses the reasons for the project's selection and its relationship to the artistic vision of the organization

For projects that involve the creation of work, a one-page statement written by the primary creative artists with responsibility for the project

For touring, a tentative touring itinerary and roster of companies/works/activities for which support is requested

For publications/periodicals/catalogues (as appropriate), two works published by your organization that are similar to the project; sample text; a list of proposed articles and committed writers

Opera Projects

Video cassettes are preferred as work samples; however, submit other types of work samples as appropriate to your project.

- **VHS or 3/4" Video Cassette, or CD-ROM**

Three copies of:

For all projects, a 20 minute composite recording of performances that took place within the past two years which have relevance to the project

- **Audio Cassette or CD**

If a video cassette is not available, three copies of a 20 minute composite recording of performances that took place within the past two years which have relevance to the project

For recording projects, include samples of the work(s) to be recorded or, if not available, representative work(s) by the proposed composer(s)

DAT format is not accepted

- **Slides**

One copy of up to 12

- **Other**

Two copies of:

For all projects, a one-page signed statement from the Artistic Director that discusses the reasons for the project's selection and its relationship to the artistic vision of the organization

For projects that involve the creation of work, a one-page statement written by the primary creative artists with responsibility for the project, and samples from the score and libretto

For recording projects, distribution plans and a commitment letter from the proposed recording company

Site Visits

The Arts Endowment schedules site visits for its Opera applicants for the *Artistic Creativity and Preservation* and *Challenge America: Access to the Arts* categories. Site visits are not used for the *Learning in the Arts for Children and Youth* category.

To schedule a site visit, applicants that did not apply for an Opera project for FY 2003 funding (in March or August 2002) must submit a Letter of Intent to the Opera staff as soon as possible after receiving these guidelines, but postmarked no later than February 12, 2003. The Endowment will make every effort to see that a site visit is made to your organization.

Limit your Letter of Intent to one page. Include 1) the category and, if appropriate, the subcategory under which you will be applying (e.g., *Artistic Creativity and Preservation/Creativity*); 2) a summary of your organization's three-year history of programming for 2000-01, 2001-02, 2002-03; 3) a performance schedule through August 31, 2003, including dates, times, and places of performance; and 4) the name, telephone number, and e-mail address of a contact person. Include with your Letter of Intent a copy of the letter from the Internal Revenue Service that confirms your organization's current 501(c)(3) status or the official document that identifies your organization as a unit of state or local government, or as a federally recognized tribal community or tribe.

If you have questions about a site visit for Opera, contact an Opera specialist at 202/682-5600 or 5438.

Presenting Projects

(multidisciplinary performing arts presenting only; presenting projects with significant non-performing arts components, such as visual arts or film/video exhibitions, see Multidisciplinary Projects on page 47)

- **Audio Cassette, CD, or DAT**
Two copies
- **VHS**
Two copies
3/4" Video Cassette format is not accepted
- **CD-ROM or DVD-ROM**
Two copies
- **Slides**
One copy of up to 12
Digital still images on CD-ROM or computer disc may not be substituted for slides
- **Web sites**
- **Print material**
Three copies of:
Publications/periodicals/catalogues
- **Other**
(OPTIONAL) Two copies of a statement of not more than one page that discusses the curatorial vision of the presenter and how the project advances that vision